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the MAGIC DIAL

a magazine of nostalgia

WINTER
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1967
Volume 1
Number 1



"I'll have to clean out that closet one of these days".

the MAGIC DIAL

a magazine of nostalgia

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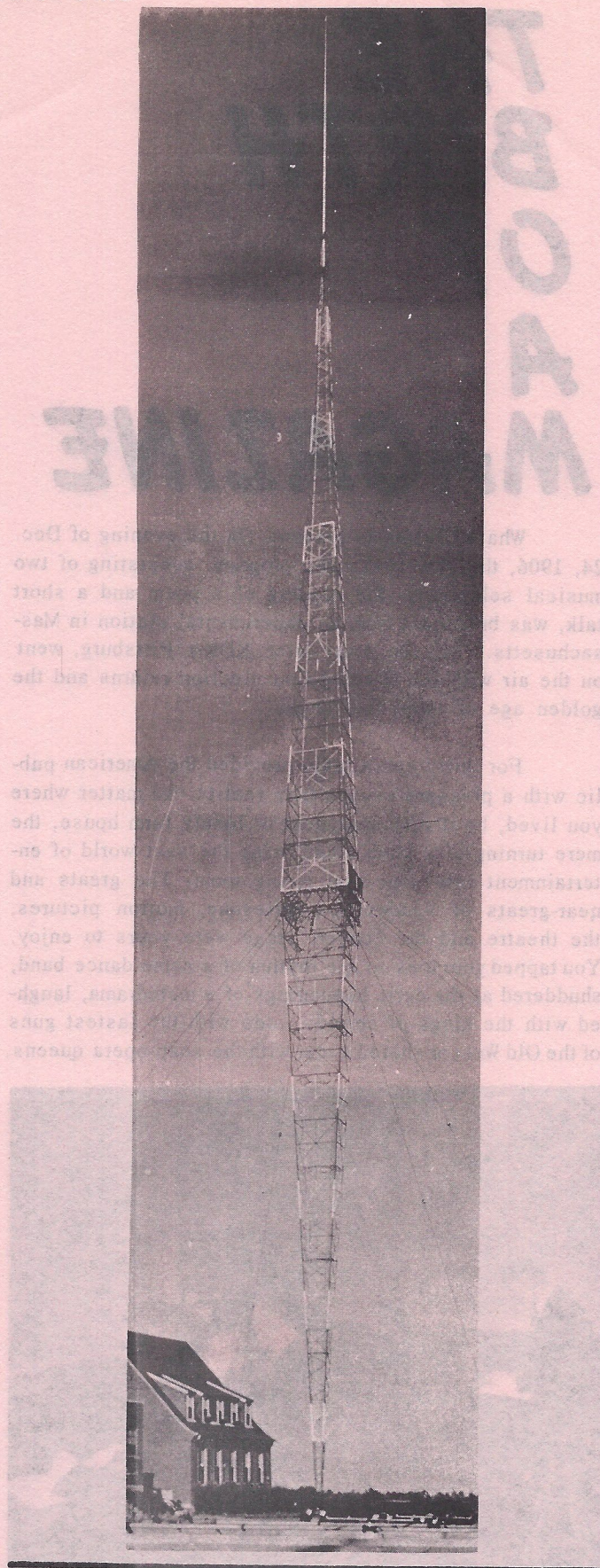
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THE BIRTH OF A MAGAZINE

What a Christmas present. On the evening of Dec. 24, 1906, the very first radio program, consisting of two musical selections, the reading of a poem and a short talk, was broadcast from an experimental station in Massachusetts. Fourteen years later, KDKA, Pittsburg, went on the air with the Harding-Cox election returns and the golden age of radio had begun.

For thirty years radio provided the American public with a pleasant escape from reality. No matter where you lived, be it city apartment or lonely farm house, the mere turning of a knob could bring the vast world of entertainment into your own living room. The greats and near-greats of vaudeville, burlesque, motion pictures, the theatre and the concert stage were yours to enjoy. You tapped your toes to the rhythm of a name dance band, shuddered at the eerie happenings of a melodrama, laughed with the kings of comedy, rode with the fastest guns of the Old West or shared a tear with the soap-opera queens.



But as H. V. Kaltenborn congratulated President Dewey, a snowy test-pattern was forshadowing the beginning of the end. Today Television reigns supreme

throughout the land while radio, as millions had come to know and love it, languishes.

There are still however a few individuals who continue to carry on in the old tradition and provide their listeners entertainment with a capital E. Names that immediately come to mind are Arthur Godfrey, CBS; Don MacNeill's "Breakfast Club", ABC; Ed and Wendy King's "Party Line", KDKA, Pittsburg, and Franklyn MacCormack's "Meisterbrau Showcase", WGN, Chicago. But these are only a handful of voices crying in the vast wilderness of mediocrity.

Radio veteran Hans Conried was once questioned concerning his preference of entertainment mediums, to which he replied, "Ah, Radio. That was the best of all possible worlds. What a wealth of excellent literature we had---literature that can never be repeated because of the limits of the stage and TV....I know those days can never come again."

This is very true. Today there is scarcely anyone under twenty (or over) who would know what you were talking about should you mention Lum and Abner, Jane and Goodman Ace, Jack Armstrong, Judy Canova or Bob Burns. Therefore it is our purpose in this publication to recall to mind some of those wonderful memories of a time which shall never be again. And while our prime concern is radio, this also applies to other facets of America's age of innocence between the two great wars. How long has it been since any of you have seen a Norma Talmadge picture, heard a Russ Columbo record or read a Captain Marvel comic Book? Do you remember when "Lucky Strike 'green' went to war" (and ended up one of the casualties), the saga of Floyd Collins, Lucky Lindy's fabulous flight or the tragic flight of the Hindenburg?

We have included several columns that we trust will be of interest to our readers. "Ips & Grooves" will list radio material available on record and tape. "Looking Backward" is devoted to bits of interesting trivia, and "Remember When" will consist of bits of nostalgia submitted by our readers.

Finally, a reminder that we eagerly invite literary contributions and pictorial material, return of all such material in condition received. We urge any prospective contributor to bear this in mind,

To have a thing is nothing, if you've not the chance to show it,

And to know a thing is nothing, unless others know you know it.

Well, that is about all we have to say now except that we sincerely hope that you enjoy the magazine and that perhaps it will bring back a few pleasant memories.

ED.

Russ Columbo

KING OF THE RADIO CROONERS

BY JOHN LIQUORI

THE PRODIGY



January 14, 1908 RUSS COLUMBO September 2, 1934

LET'S turn back the pages of time to a certain September evening in 1931. You switch on the radio and moments later your ears are greeted by the warm, dulcet tones of a voice softly crooning this haunting refrain,

"I can't forget the night I met you,
That's all I'm dreaming of—
Oh! you call it madness,
Ah! but I call it love."

Yes, to millions of devoted listeners those flowing lyrics were the musical signature of an aspiring young vocalist named Russ Columbo, who would go on to fame and fortune, only to be struck down in his hour of triumph by a mortal blow from the cruel hand of fate. In exactly three years Russ Columbo would be dead, at the age of twenty-six.

Ruggiero Eugenio de Rudolpho Colombo was born January 14, 1908 in San Francisco, though some claim Camden, N. J. as his birthplace. His parents, Nicholas and Julia, were both accomplished musicians who had come to this country from Naples, and their lyrical Neapolitan blood coursed through the veins of twelve children, of whom Russ was the youngest. While other children were out playing, little Russ sat with a guitar cradled in his arms, and at the age of six had attained such mastery of its vibrant strings that he was called to perform at both the Steel Pier and Hamid's Pier in Atlantic City.

But his parents had plans for their gifted son to study the violin under Alexander Benani, and with this purpose in mind left their home in Philadelphia and made the great westward trek to San Francisco. Soon it became apparent that the boy was equally adept with his new instrument and he appeared in numerous concerts around the bay city area. He became first violinist with the Belmont High School band and at seventeen his parents presented him with a Stradivarius. This he employed in many later recitals, being billed as "Master Russell Columbo". His favorite number was Offenbach's "Humoresque". But all the while, popular music remained his first love.

HOLLYWOOD



POLA NEGRI

THE MAGIC DIAL

Upon leaving school, Russ journeyed to the film capital where he secured employment playing his magic violin during the shooting of scenes, to assist the tragedians in their emoting. It was not long before young Russ Columbo became a very popular figure around the various movie lots.

Soon he was noticed by Pola Negri, the Polish-born actress whose publicity-inspired romance with Valentino was making headlines across the country. She was attracted by Russ's virile good-looks and was among the first to notice the striking resemblance he bore to filmdom's greatest lover. It was through their acquaintanceship that Russ was able to land a good many odd jobs and bit parts.



A rare shot from *Cobra* shows Valentino with Nita Naldi. She was a favorite of Mrs. Valentino. Picture had slow b.o. start. But in *The Sheik* (left) the Valentino charm caught fire.

film colony swept past the bandstand, very often ceasing their terpsichorean revels in order to listen.

THE SWEET SMELL OF SUCCESS

Later, when the Gus Arnheim band opened at the Cocoanut Grove in 1928, Russ appeared with it in the capacity of both musician and vocalist. And all the while continued his work at the movie studios during the day.

In 1929 he signed contracts with Paramount and MGM, with the stipulation that only his singing voice would be used, since most of the big stars would have fallen victim to malnutrition had they been forced to sing for their suppers.

In that year Paramount produced "Wolf Song", starring Gary Cooper. Cooper seems to be singing the picture's theme song, but it is Russ Columbo's velvety voice that is actually heard.

Russ's movie credits continued to pile up, including such titles as "Weary River" with Richard Barthelmess, "Street Girl" with Betty Compson, "Wonders of Woman" with Lewis Stone, Universal's "Broadway", and the United Artists feature "Puttin' on the Ritz", with Harry Richmond.

Then the great De Mille signed Russ to do the part of a guitar-playing Mexican prisoner in MGM's "Dynamite", starring Charles Bickford. This was Leo the Lion's first all-talking musical and the featured song was written especially for Russ, it was "Oh! How Am I To Know?", a performance certainly worth an academy award.

The popularity of Russ continued to grow by leaps bounds as a result of his association with the Arnheim group, and when they went on tour, Russ went with them. They played the Orpheum and in June, 1929 ended the tour with an engagement at the Palace with Sophie Tucker. From there Arnheim was going on a European Tour, but Russ decided to return to the west coast instead.

LOW EBB

Once back, he did some work in Paramount's "The Texan", starring Gary Cooper, finally organizing his own band which played the Silver Slipper Club in Los Angeles. But the Silver Slipper Club folded and Ruggiero Eugenio de Rudolpho Colombo was out of work.

Now he began to haunt the movie studios, but no one wanted him because of his resemblance to the late Valentino. The all-wise moguls were firmly convinced that the "Latin Lover" was a dead issue as far as motion pictures were concerned.

Russ became desperate. Finally he got together

But his first real break came with getting a try-out with George Echart's orchestra which was playing the Mayfair Hotel in Los Angeles. Not only was the try-out successful, but after leaving Echart he played with the Slim Martin band at Pantages Theatre and later with Prof. Moore's Movie Band at the New Roosevelt Hotel. This latter was a big opening affair with CBS network hook-up. Then just before air time, the featured vocalist became ill and Russ offered to fill in. Needless to say, the singing violinist was a huge success and his star began its ascent as the leading luminaries of the

THE MAGIC DIAL

with two of his brothers and a songwriter named Al Heronberg. The four rented an old auto garage on Santa Monica Boulevard and converted it into a dance hall.

Soon the new "Club Pyramid" opened with Russ as the vocal attraction, being backed up by his band which had subsequently been rebanded. The venture was not a big money-maker, but it provided steady work and gave Russ a lot of much-needed publicity, since local stations were carrying the shows nightly.

THE BIG-TIME

One night Con Conrad, a noted song writer, came to the club and after seeing Russ's act, assured him that he could be a big hit on network radio if he would go to New York. His argument was convincing. Contracts were signed and Russ, along with his new manager, Con Conrad, headed East.

But selling either of the networks on the potential of Columbo was no easy matter. Russ wrote a song titled "You Call It Madness", and with his manager at the eighty-eight, auditioned at NBC. Afterwards the executives were still dubious. Conrad pleaded for a four weeks trial. If it didn't work out, he and his boy would call it quits and go back to California. The network finally decided to chance it.

Around August 1, 1931, Russ started broadcasting over NBC's WJZ blue network, nightly at 11:30. The resulting fan mail was enormous and he was given a fat contract, partly no doubt to counteract CBS's recent signing of a young vocalist named Bing Crosby. The battle of the crooners had begun.

As the popularity of Columbo continued to grow he was variously tagged as "the Singing Valentino", "The Romeo of Song" and "the California Sensation". His fan mail now amounted to well over 12,000 letters a week; three secretaries were required to process it. Russ Columbo fan clubs were mushrooming all over the country. Soon Listerine, Maxwell House and Lucky Strike cigarettes were lined up to sponsor his show.

Conrad booked his charge into the large Brooklyn Paramount Theatre and over ten week's appearances followed. At this point Russ was making over \$7,500 a week, and those were the days when the Federal Income Tax was still a bureaucrat's dream.

Now the movie companies were ringing his phone off the hook, but between his radio show and personal appearances, Russ was much too busy to accept any of their offers. However he did find time to write "Is It Love?", for the picture "Hellbound", starring Lola Lane.

He enjoyed composing in his limited spare time and penned such tunes as "Prisoner of Love", "My Love", "My True Story", "You Captured My Heart", "Just An-

other Romance", "Now I Know It's Love" and "That's What I Get For Loving You", all of which became best sellers. RCA Victor signed Russ to an exclusive Recording contract.

In 1932 he left for Hollywood at the request of his old friend Pola Negri. He appeared at the premier of her latest picture, "A Woman Commands" and sang its theme song, "Paradise". Before returning to New York he took time to recruit a band, among whose members were Benny Goodman, Al Goodman, Gene Krupa, Jimmy McPartland, Joe Sullivan, Babe Russin and many other jazz greats. Russ opened with his new band at the Waldorf-Astoria and then did a long run at the Woodmaster Inn off Pelham Parkway.

Next he signed with Warner Bros. to do a series of shorts, the first being called, "That Goes Double", in which he played a dual role.

ON TOP

As a result of his success at song-writing, Russ and his manager decided to get in on the publishing end of the business and set up a company called "Russco, Inc.", with a large office on Broadway.

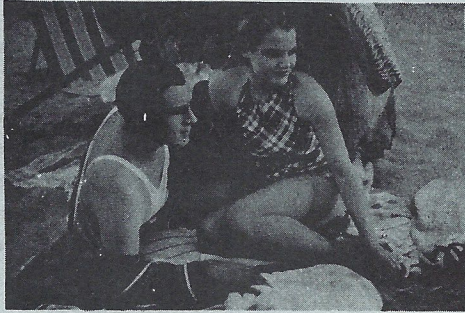
Lucky Strike signed Russ and his band for a series of appearances on NBC's Saturday night "Magic Carpet Hour", with Walter O'Keefe. This was in addition to his Listerine show, Mon., Wed. and Fri. at 10 PM on the blue network, and Tues., Thur. and Sat. at 5:45 PM on the red network.

The three leading radio crooners were so popular that a song was written called, "Crosby, Columbo and Vallee", and Warner Bros. did a cartoon which portrayed the talented trio as chickens.

In April, 1932 Russ and his band opened to a capacity house at the large Mastbaum Theatre in Philadelphia. On that occasion a tragedy was averted only by the young singer's presence of mind. While he was in the midst of his act, the rear curtains caught fire and people started jumping up and dashing for the exits. But Russ kept his wits about him and, with tears in his eyes, went on singing as though nothing was amiss. This had a calming effect and the audience gradually settled back into their seats as the blaze was being put out. The cool-headedness of Russ drew praise from the local fire department.

That same year he played four weeks at the Palace with the Paul Whiteman orchestra, being accompanied by his own group for the first two. Then he and his band did a Vaudeville tour, ending up back in Hollywood where he was signed by 20th Century. In 1933 he made "Moulin Rouge" with Franchot Tone, Constance Cummings and the Boswell Sisters, in which he sang "You're Coffee In the Morning and Kisses In the

Night". January of the next year found him co-starring with Constance Cummings and Paul Kelly in "Broadway Thru A Keyhole", where he sang "Past, Present and Future" and "Pizzicato". This picture proved a big hit with his legions of fans.



RUSS COLUMBO, CONSTANCE CUMMINGS
IN WALTER WINCHELL'S "BROADWAY
THRU A KEYHOLE" (UNITED ARTISTS)

Russ's name became linked romantically with several of Movieland's top actresses, including Hannah Williams, Dorothy Dell and Sally Blane (Loretta Young's sister)- But his real love- interest was Carole Lombard, who would later wed Clark Gable.



CAROLE LOMBARD

THE LAST ACT

Due to his overloaded schedule, Russ was forced to turn down many a juicy part, but he signed with Warner Bros. for the leads in "The Crooner" and "Twenty Million Sweethearts". This latter was based on his life and written by Jerry Wald. Then he was contracted

by NBC for a new series called "Russ Columbo from Hollywood" with columnist Jimmy Fidler as MC. Next came a long-term contract with Universal and a part in "Glamour" with Paul Lukas and Constance Cummings, but he had to pull out in order to do a big musical called "Castles In the Air" (later titled "Wake Up and Dream") with Roger Pryor and June Knight. Russ sang the title song plus "Too Beautiful for Words", "Let's Pretend There's A Moon" and "When You're In Love". The Movie was a great box-office success, due in no small part to Russ's score.

On Sunday afternoon, Sept. 2, 1934, fate brought down the final curtain. Russ was visiting Lansing Brown who was a photographer friend, and they were toying with a pair of supposedly unloaded French antique pistols. Brown lit a match which accidentally touched off the powder charge of the gun he was holding, causing it to discharge. The bullet ricocheted from a nearby table and struck the young singer in the head. He was dead four hours later.

R E Q U I E M

Millions across the land were both shocked and grieved, treating the news as though Russ had been a member of their own family.

Had Russ Columbo's life been spared, he would now be fifty-eight years of age and it makes one's head swim to think of how greatly the entertainment world could have been enriched by his multi-faceted talents. Shortly before his untimely end he had begun studying opera with the idea of breaking into that field.

Though gone, through his recordings and motion picture work his memory is still with us. But to a whole generation of Americans he is best remembered by,

"You call it madness,
Ah! but I call it love".

Look for answers elsewhere in this issue.

T R I V I A

1. Name the original bandleader on the Bob Hope Show?
2. Name the 4 panelists on "Can You Top This"?
3. Who Played "Mr & Mrs. First Nighter"?
4. What was the name of Tonto's horse?
5. Whose husband was the "matinee idol of a million women"?
6. If you did not answer Dr. I. Q. correctly, what was the consolation prize?
7. Who played Mr. District Attorney?
8. Who said, "Plunk your magic twanger, Froggy"?
9. Who played the original Jack Armstrong?
10. Who did Herbert Marshall play on radio?

Radio Voice In The Night

FRANKLYN
MAC CORMACK

Six nights every week a faceless man in the City of winds enchants his huge and faceless audience of devotees. His nocturnal fare consists of the intonation of gushy love lyrics, music that tends to be soft and sentimental, and the selling of beer.

His was the voice that introduced Jack Armstrong, the All-American boy, while selling breakfast food. Also he used to do the announcing chores for Wayne King, the All-American "Waltz King".

This man's name is Franklyn MacCormack, station WGN's unique contribution to Chicago's host of all-night disc jockeys. He's 60, looks 45, and is possessed with a golden, mellifluous voice.



CANDLE-LIGHT AND MICROPHONES

A few years ago, when the Waltz King appeared at the Palmer House, he asked his former announcer to join him. And what an appearance it was. The music stopped, the spotlight played on MacCormack as he sat at a table lighted with flickering candles. A lovely mademoiselle was there with him and their fingers touched as he began a dreamy recitation of some hymn to love.

Seated behind the microphone, he is certain of being heard by at least 10 million fans in 44 states. The poetry reading portion of the show is called "The Torch Hour" and extends from 1:05 till 2 a.m. MacCor-

mack has built a reputation as a friend of policemen and middle-aged women.

ONLY THE LONELY

"Sometimes the calls I get on the phone here sound like they think I'm a marriage counselor," he says. At the beginning of the Torch Hour he sonorously intones, "Come, let us sit here in silence and share the loneliness of the night." And by the time it is through perhaps the night has become less lonely for some.

During the course of one poem he read the word "niggardly". Demonstrating that there is quite some ignorance abroad as well as concern for civil rights, one listener called in to protest what he thought had been a racial slur.

MacCormack tells about one humorous incident in these words. "I do six newscasts a night, 36 a week. And when something breaks in a town, I often go on the phone and talk to the police department involved, over the air.

"About three years ago, I was talking to one of the boys at the Skokie police station. He told me, over the air, about a jewelry store burglary.

"Did they get much? I asked him.

"Yeah," he said, "It looks like they got about \$10,000 worth of stuff."

"He told all the details and he mentioned a few more times that \$10,000 worth of merchandise was taken.

"About five minutes later, I got a call from a guy who said:

"Don't let them give you that bull about \$10,000—worth of stuff. We got 12 lousy watches. There were three of us. It looks like somebody is trying to pull something on the insurance company. Twelve lousy watches is all we got."

"A little later, I called Skokie back and told them what I'd heard. They said that the store owner had first said burglars COULD have gotten \$10,000 worth of merchandise, but he had just taken an inventory and all that was missing was 12 lousy watches. They were worth only a little over \$100."

WGN
RADIO 720
CHICAGO



ips & grooves

We will attempt in this column to keep you informed on what is currently available on record and tape, of interest to the radio fan. The following are still listed in the latest record catalogs:

"War of the Worlds" (Invasion From Mars)
Orson Welles and the Mercury Theatre Players. It was this broadcast on October 30, 1938, that caused mass hysteria in New York and New Jersey, when people thought they were listening to an authentic newscast of an invasion from Mars and fled their homes in panic.

AUDIO RARITIES-2355

"Great Moments In Show Business"—
includ. Eddie Cantor, Al Jolson, Burns and Allen, Bill "Bojangles" Robinson, Dick Powell, Fred Astaire, Eddie "Rochester" Anderson and Clayton, Jackson and Durante.

EPIC-FLM-13105
FLS-15105 (stereo)

"Best of Glenn Miller"—Vol. 2 Moonlight Serenade, String of Pearls, Serenade In Blue, Moonlight Cocktail, and 7 others.

RCA VICTOR-LPM-3564
LSP-3564 (stereo)

"The Bickersons" (comedy routines)
Don Ameche and Frances Langford.

Columbia — CL — 1692
CS-8492

"The Bickersons Fight Back"
Columbia — CL — 1883
CS-8683

"Clem McCarthy-Voice of America Sports"-Riverside-7522

"Immortal Harry Lauder"-Camben-479

"Love Songs-Russ Columbo"-RCA Victor-LPM-2072

"Harry Hershfield" (Humor) - Jubilee-2041

"Helen Morgan" - Audio Rarities-2330

"I Can Hear It Now" narrated by Edward R. Murrow. The events and voices that made history in the first half of the twentieth century. (three volumes)

COLUMBIA-ML-4095 4261 4340

If you have knowledge of any recordings, still on the market, that would be of interest to the collector of radio material, please drop us a line so we can share it with the other readers.

NEXT ISSUE DEADLINE
(for advertising, articles and contributions is)
MARCH 31, 1967

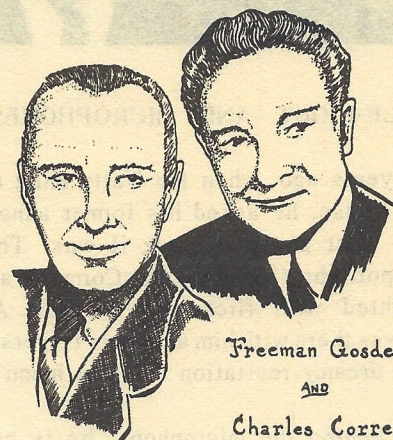
OUR COVER

"I'll have to clean out that closet one of these days".

The Fibber McGee and Molly show was one of the most popular ever to hit radio. Jim and Marian Jordan started the show and for nearly three decades tickled funnybones of millions.

SOMETHING TO LOOK FORWARD TO

In the next issue of the Magic Dial there should be something for everyone, including an illustrated history of radio from its birth, including the formation of the networks. Also featuring some great in the radio field. Original art and illustrations galore. Perhaps even a few surprises, both to you and us alike. Please tune in, we would love to have you.



Freeman Gosden

AND

Charles Correll

R. GREEN

Looking backward

GONE BUT NOT FORGOTTEN

THE BLANCHE MORTON STORY

DO YOU REMEMBER

Helen Walpole, English born actress-writer who performed frequently on the Lux Radio Theatre, wrote and acted in her own series, "Adventures In Reading", and for quite some time scripted both "Second Husband" and "Stella Dallas".



Bea Benaderet is probably best known to both radio and TV fans as George Burns and Gracie Allen's nosey neighbour, Blanche Morton, but at one time or another she was on practically every show except Gabriel Heatter with the News. Beginning her radio career in 1936, she got her first breaks with Orson Welles and Jack Benny. On the Benny show she was Gertrude Gearshift. Her other radio credits include such roles as Amber Lipscomb on "My Friend Irma", Eve Goodwin on "The Great Gildersleeve", Mrs. Atterbury on "My Favorite Husband", Mrs. Carstairs on "Fibber McGee and Molly", and even Dennis Day's Aunt. Later she was Mama on "Meet Millie". Recently she was Cousin Pearl on "The Beverly Hillbillies" and is currently holding forth as Kate Bradley on "Petticoat Junction". But to us she'll always be Blanche Morton.

remember when

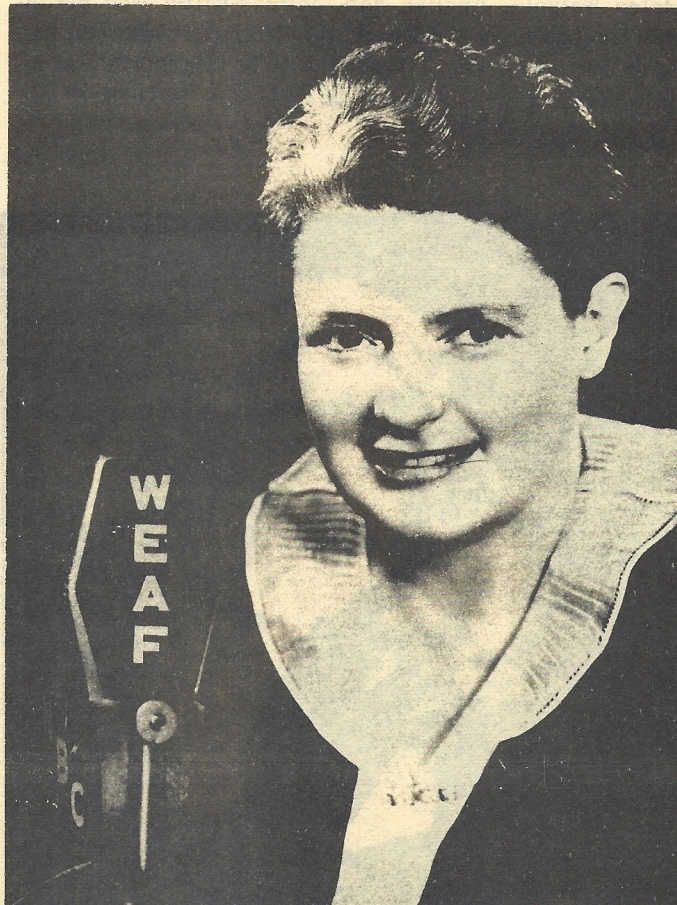
by OUR READERS

As an example of the types of programs you used to be able to find on your radio dial, plus, the varied interests of the American listening public, we submit the following "Hooperating" of the "Top Twenty" night-time shows of two decades ago.

(Night-time programs for the period-July, 1946)

1. Mr. D. A.
2. Screen Guild Players
3. Man Called X
4. Kay Kyser
5. Bob Hawk Show
6. Your Hit Parade
7. Drew Pearson
8. Dr Christian
9. Crime Doctor
10. Take it or Leave it
11. Dr. I. Q.
12. Jack Haley with Eve Arden
13. Aldrich Family
14. An Evening With Romberg
15. People Are Funny
16. Telephone Hour
17. Suspense
18. Big Town
19. Mystery Theatre
20. Fred Waring & His Pennsylvanians

WILL YOU IDENTIFY HER FOR US?
(Please write us---Story on her will be in next issue)



RANDOM MEMORIES DEPARTMENT

"If I dood it, I get a whipping...I dood it!" Red Skelton.

"What a revoltin' development this is!" William Bendix on "The Life of Riley".

"I'll murder 'em! So help me, I'll m-o-w 'em down!" Charlie McCarthy.

"Got to clean out that hall closet one of these days". Fibber McGee.

"Howdy, bub". Titus Moody (Parker Fennley) on Allen's Alley.

ANSWERS TO TRIVIA

1. Skinny Ennis.
2. Peter Donald Senator Ford, Harry Hershfield and Joe Laurie, Jr.
3. Les Tremayne & Barbara Luddy.
4. Scout.
5. Mary Noble, Backstage Wife.
6. A box of Snickers and two tickets to next weeks show.
7. Jay Jostyn.
8. Smilin' Ed McConnell.
9. Jim Ameche.
10. "The Man Called X".

the marketplace

WANTED

WANTED; any material relating to Russ Columbo. Photos sound tracks, movies, sheet music, stories, anything John Liquori, 4563 N. Colorado St., Philadelphia, Pa. 19140

WANTED; recordings or tapes of any of the following radio shows: BUCK ROGERS, FLASH GORDON, SKIPPY JACK WESTAWAY, RENFREW OF THE MOUNTED, PETER QUILL, OF SON OF FIRE, DON WINSLOW OF THE NAVY, BELIEVE IT OR NOT, ADMIRAL BYRD AT LITTLE AMERICA, THE GUMPS, HOLLYWOOD HOTEL, ect. Edwin Knapp, 300 North Grant Avenue, Three Rivers, Michigan, 49093

TAPE EXCHANGE PALS

FOR SALE

TUNE IN NEXT ISSUE

We, of the "Magic Dial" are asking, you the readers, to join us in our own "rating system". Please drop us a card or letter and tell us which were your favorite radio programs and personalities. It is in this way only, that we can try and determine the content and make-up of future issues.. Thank you.

SWAP OR TRADE

MOTION PICTURES

TAPES AND RECORDS

MISCELLANEOUS

ATTENTION! NBC has commissioned an hour pilot film, "I Love A Mystery", based on the Charlton Morse radio show.

GONE BUT NOT FORGOTTEN

The Denis Day Show with Verna Felton as his mother.

The Allen Young Program with Jim Backus as Hughbert Updyke III.

Mr. President starring Edward Arnold.

Sam Spade starring Howard Duff.

The Six-Shooter starring James Stewart as Bret Ponchet.

The Black Museum with Orson Welles.

My Friend Irma with Marie Wilson, Cathy Lewis and Sheldon Leonard.

the marketplace



George Burns Gracie Allen



January 16, 1967

The Magic Dial
Box 131
Bethany, Missouri 64424

Dear Friend,

I must admit that when I first heard you tell me about your idea for this magazine of nostalgia, I was very sceptical and hesitant in giving you my ideas on your proposed publication. Remember, I said that how on earth could you keep coming up with new ideas every issue? - - - But after seeing the first few pages in print when I was in yesterday, it looked so good I thought I would sit right down and write you a letter telling you what I think. I think you have got a good start and I am anxious to see the first issue in full.

I know that it is too late for me to get in on any advertising for this issue, but please contact me before you print the next issue, because we have some items that we could swap or trade.

We are mostly interested in Theme Songs and Comedy Routines, of all kinds. Would you have any way of getting them for us? Perhaps when your publication gets going, your readers will give you ideas and also maybe contribute articles and give other readers new ideas for collections too.

You know an idea just struck me, I'm going to three hole punch all the issues of the Magic Dial and save them for a reference file in a three ring note book. Why don't you tell your readers about this idea? You sure do a nice job with your offset printing, and after seeing the layout of the Columbo story, we are anxious to read the full story.

Well, I guess this is all for right now. and again congratulations on your first issue, hope it zooms among the greats. We'll see you next month.

Russ.

(Editors Note)

The only open page on the magazine was this page, we print this letter because it has some good ideas, and perhaps epitomizes the feelings of most of our readers. And because Russ is a very close friend of ours and interested in radio, and besides we had nothing else to put on the back cover. It should be advertising. ED.

Oh, yes! there was a P.S. and \$2.50 enclosed for a subscription for a year.